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A PORTRAIT OF THE ARTIST : THE STUDY OF KUNSTLERROMAN IN SELECTED WORKS OF VICTORIAN AND MODERN FICTION

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SHORT RESUME

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The Bildungsroman is often defined as the novel of formation, the novel of education or the apprenticeship novel. The term is always considered as a novel whose principal subject is the moral, psychological, and intellectual development of a usually young protagonist. It depicts the development of the protagonist's mind and character through a number of stages and a variety of experiences, often from childhood to early adulthood. In fact, it is a novel in which the protagonists actually mature or grow throughout the story, usually throughout the experiences they have.

The Bildungsroman has many variations within its kind such as ***Entwickslungroman*** – Novel of Development, ***Erziehungsroman*** – Novel of Education, ***Kunstlerroman*** – Development of the Artist or Novel of Artistic Development, and ***Zeitroman*** – Development of Era along with personal Development of the Protagonist.

The present dissertation is the study of ***Kunstlerroman*** i.e. the study of the Development of the Artist in representative novels of this kind. The ***Kunstlerroman*** is a type of Bildungsroman – a novel where the protagonist undergoes an education – in which the author charts the course of an artist undergoing an evolution from nascent stirring to full artistic voice. ***Kunstlerroman*** translates to English as "artist" (from the German, "*kunstler*") and "novel" (from the French, "*roman*"). The ***Kunstlerroman*** traces its origins to the German

Romantic tradition of the 18th century, when a generation of writers began to rebel against what they believed to be the confining rationalist structures borne of the Era of Enlightenment. These writers were drawn to the freedom of artistic expression apparent in Romanticism.

Objectives of the Research:

The Research attempts to study thoroughly the sub type ***Kunstlerroman*** in the selected works of Victorian and Modern fiction writers. The present Research work is a study of the novels which represents the growth of a writer or other artist into a condition of maturity that is marked by recognition of art as the protagonist's calling and by a mastery of an artistic craft. The Research attempts to trace common motifs and themes like- 'Artist's Development', 'Quest for Identity and the Self', 'Coming of Age', 'Education', 'Love' in Bildungsroman novels of Thomas Mann , James Joyce, D.H. Lawrence, William Somerset Maugham, Charlotte Bronte, Virginia Woolf, and Doris Lessing. The present study also aims at analysis and interpretation of the textual and conceptual essence of *Kunstlerroman* in the selected novels of Victorian and Modern novelists.

HYPOTHESIS

Following Hypotheses have been taken into consideration in view of the persent Research work:

i) Thomas Mann, James Joyce, D.H. Lawrence, William Somerset Maugham, Charlotte Bronte, Virginia Wooolf, and Doris Lessing belt with the varied Bildungsroman fiction writers.

ii) There will be a thorough and detailed study of selected fiction of Thomas Mann, James Joyce, D.H. Lawrence, William Somerset Maugham, Charlotte Bronte, Virginia Woolf, and Doris Lessing with the emphasis on the reflection of Bildungsroman elements and stressing on Kunstlerroman i.e. the development of the protagonist as an artist.

iii) An attempt will be made to provide a comparative analysis of these geographically, chronologically and narratologically different Kunstlerroman novels.

iv) An attempt also will be made to explore how variety of female artist figures are depicted in Kunstlerroman novels by Charlotte Bronte, Virginia Woolf, and Doris Lessing.

Data, Scope and Limitation

For the present study a wide range of data is to be collected. Different reference and critical books on and about the writers Thomas Mann, James Joyce, D.H. Lawrence, William Somerset Maugham, Charlotte Bronte, Virginia Woolf, and Doris Lessing are to be collected along with the original texts of the selected novels. The research project is limited to the readings of the original text and the critical writing on and about the selected novelist as it is a study on literature.

Research |Methodology

The present Research work aims at a detailed study of *Kunstlerroman* novels in 19th and 20th century literature. The methodology is used as per the MLA stylebook. Besides this, almost all directives and guidelines are to be followed as per norms and suggestions of good research. The research methodology used in this study shall be interpretative, explorative, analytical, and comparative.

The study will be tentatively divided into five chapters as follows:

CHAPTER – I : INTRODUCTION

The introductory chapter maps and explores the trajectory of the rise and development of the novel. The chapter is divided into two sections. The first section will constitute the meaning of Bildungsroman novel along with the origin and development of this literary sub-genre. The section attempts a comprehensive survey of various authors like Johann Wolfgang Goethe, Thomas Mann, Christoph Marin Wieland (German authors), Honore de Balzac, Marcel Proust (French authors), Charles Dickens, Samuel Butler, James Joyce, D.H. Lawrence, William Somerset Maugham (British authors), J.D. Salinger and Mark Twain (American authors). Some female writers like Charlotte Bronte, Kate Chopin, Sylvia Plath, Virginia Woolf, and Doris Lessing are to be presented critically. The first section will also constitute the study of some representative works of these authors under the sub-genre Bildungsroman. The representative literary works like ***Wilhelm Meister's Apprenticeship, Zauberberg, The Magic Mountain, Remembrance of Things Past, Lost Illusions, Huckleberry Finn, Great Expectations, Sons and Lovers, Jane Eyre, Bell Jare, Invisible Man*** etc. are to be examined in terms of their Bildungsroman elements.

The second section attempts to explore *Kunstlerroman* elements in the novels under study. This section would contain a critical assessment of novels by Thomas Mann, James Joyce, D.H. Lawrence, William Somerset Maugham, Charlotte Bronte, Virginia Woolf and Doris Lessing. The novels chosen for study are : ***Dr. Faustus*** by Thomas Mann, ***A Portrait of the Artist as a Young Man*** by James Joyce, ***Sons and Lovers*** by D.H. Lawrence, ***Of Human Bondage*** by William Somerset Maugham, ***Jane Eyre*** by Charlotte Bronte, ***To the Lighthouse*** by Virginia Woolf and ***The Golden Notebook*** by Doris Lessing. These novels are studied with a view to exploring the *Kunstlerroman* aspects like Artist's development, Alienation and Quest for Identity etc.

CHAPTER – II : *DOCTOR FAUSTUS & A PORTRAIT OF THE ARTIST AS A YOUNG MAN:* German and English Kunstlerroman

This chapter attempts to provide a productive comparison of two novels- ***Doctor Faustus*** by Thomas Mann and ***A Portrait of the Artist as a Young Man*** by James Joyce. Thomas Mann, the foremost German fiction writer of the twentieth century, wrote several full-length novels that belong to the Bildungsroman and Kunstlerroman genre. His famous novel ***Doctor Faustus*** is the best example of *Kunstlerroman* in which the protagonist is an artist who makes a deal with devil to achieve creative vitality.

James Joyce, the famous novelist from Ireland depicts an Artist's development in his classic novel ***A Portrait of the Artist as a Young Man***. This novel established the modern concept of the artist as a bohemian who rejects middle-class values. Joyce's use of stream of consciousness technique secured his unique place in the development of the novel. The protagonist, Stephan Dedalus grows up, he bids farewell to his home country, family and religion. Through this novel Joyce presented a rebellious concept that the artist as an outcast and his alienation as a necessary component for his creativity.

CHAPTER – III: *SONS AND LOVERS & OF HUMAN BONDAGE* : Autobiographical Kunstlerroman

Works of *Kunstlerroman* generally reflect the moral battle of writers questioning their appropriate standing as objective artist. Characteristics of the genre *Kunstlerroman* follow the formation of the artist almost as much as the art they strive to create. This chapter attempt to study Kunstlerroman – ***Sons and Lovers*** by D.H. Lawrence and ***Of Human Bondage*** by William Somerset Maugham from the autobiographical perspective.

Lawrence's autobiographical Bildungsroman, ***Sons and Lovers*** is the coming of age story of Paul Morel. Paul, the son of a coal miner has a controlling and ambitious mother. Because of the struggle for sexual power and individual identity, Paul faces many difficulties such as professional fame and establishment of good relationship with a woman of his own age.

Maugham was a physician but he abandoned medicine to write plays and novels. His ***Of Human Bondage*** is an autobiographical Bildungsroman which shows Artist's development. The protagonist of this novel is a medical student with clubfoot and falls in love with a wanton waitress involved with obsessive and tragic love affair.

CHAPTER – IV : *JANE EYRE , TO THE LIGHTHOUSE & THE GOLDEN NOTEBOOK* : Female Kunstlerroman

The female *Kunstlerroman* depicts the artist as usually subordinate characters in their works, while artistry in major characters is represented almost offhandedly as an acquired skill or gift enhanced by practice. The underlying theme of the female *Kunstlerroman* is not so much a didactic journey of the artist-as-heroine, nor the quarrelsome relationship between life and art, as one sees in traditional male *Kunstlerroman,* but rather in interrogation of the contradiction between woman as creator of art and creator of life. This chapter deals with the study of the development of female protagonist in representing novels of Charlotte Bronte, Virginia Woolf and Doris Lessing.

Jane Eyre by Charlotte Bronte is an excellent example of the female *Bildungsroman*. This novel is predominantly *Bildungsroman* in nature which shows Jane's development from a dependent child to a matured and independent woman. This novel depicts a female protagonist deprived physically, mentally and

artistically. Apart from class and spiritual education, Jane also undergoes education in other subjects like art and French language, as well as vocations like sewing and embroidering, all of which equip her to gain financial independence, a tenet peculiar to *Bildungsroman*. To trace the *Bildungsroman* elements like relationship between Jane and her master Edward Rochester, protagonist's development is the objective of this chapter.

This chapter also constitute two more *Kunstlerroman*- ***To the Lighthouse*** by Virginia Woolf and ***The Golden Notebook*** by Doris Lessing. The chapter is an exploration of how variety of female artist - figures are depicted in both these novels.

The Golden Notebook (1962) by Doris Lessing is widely adapted as a feminist Bible. This novel is a portrait of strong women leading independent lives. Anna Wulf - central character of the novel, reflects Lessing's – and women's multiple, often conflicting identities and responsibilities. The protagonist of ***The Golden Notebook*** is a divorced English novelist. She leaves the Communist party and addresses domestic crises. This female Artist pens her thoughts about her African upbringing and politics, in a diary, and a novel titled ***Free Women***. These notebooks offer insight not only into post-war London, but also into the hazards and chances of being a "Free Woman" in a changing society. This makes the novel typical *Kunstlerroman*.

Lily Briscoe, the female protagonist of the novel ***To the Lighthouse*** is an artist who is trying to find her own style. Virginia Woolf presents the development of 33 years old unmarried female artist. Lily Brisco performs a different type of femininity which illustrates Woolf's conception of 'androgyny'.

This chapter will attempt to provide a productive comparison of these geographically, chronologically and narratologically different novels. A comparative analysis of these three *Kunstlerroman* novels would result in an interesting conclusion because of the different techniques that characterize them.

CHAPTER – V : CONCLUSION

This chapter aims at the comparative analysis of all the selected *Kunstlerroman* novels. It would sum up the prominent themes and motifs in *Kunstlerroman* novels under study. The conclusion attempts to highlight that all these writers under study, as the theorist Hipoline Taine argues, belong to different race, movement, and milieu, they all could create their own distinction in producing wonderful works of literature falling under the broad rubric of *Kunstlerroman*. This term deals with the universal experience of growing up or coming of the age. It is often a therapeutic exercise in self- exploration for a writer. The Researcher expects that the combined analysis of these novels have been fruitful in terms of the study of the *Kunstlerroman*, because it provides a theoretical framework for Post- Modern and contemporary novels of the genre.

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